

# SUPPORTING THE USE OF THE ANIMAL KINETIC FAMILY DRAWING

Shelbi K. Goble

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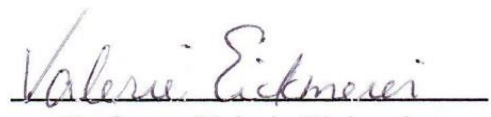
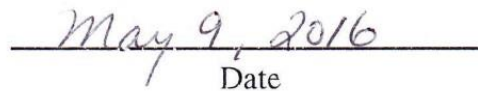
Supporting the Use of the Animal Kinetic Family Drawing

By  
Shelbi Goble  
Master of Arts

Herron School of Art and Design  
IUPUI  
Indiana University

  
\_\_\_\_\_  
Eileen Misluk  
Advisor  
\_\_\_\_\_  
Juliet King  
Committee Member

Accepted: May 2016

  
\_\_\_\_\_  
Professor Valerie Eickmeier  
Dean of Herron School of Art and Design  
\_\_\_\_\_  
Date

## ABSTRACT

This study is a systematic literature review that supports the use and interpretation of the Animal Kinetic Family Drawing (AKFD) with adolescent intrafamilial sex offenders. A review of historical and psychoanalytic research on symbolism, metaphor, and animal imagery was used to support the structure and content of the Animal Kinetic Family Drawing as a valid and reliable tool for exploring family dynamics with this population.

Family is considered to be the source of the most important interpersonal relationships in the process of personal growth and family life is highly influential in the development of a child's interpersonal relationships, life skills and sense of self. Adolescent intrafamilial sex offenders often come from rejecting and/or neglectful family environments where relationships between members may be strained, nonexistent, or enmeshed. The use of the Kinetic Family Drawing (KFD) to explore family dynamics with this population may be too anxiety provoking and it is hypothesized that through the use of the animal metaphor, the AKFD might be a more beneficial assessment for family exploration with this population.

The use of the AKFD was examined through research on the history of projective assessments, including those of the KFD and AKFD. The content of the AKFD was supported through an exhaustive research on animal symbolism from a psychoanalytic perspective. Findings of the study helped to provide a framework for interpretation, which might be further explored in future studies to develop a rating manual that would assist with objective scoring measures for the assessment.

*Key Words:* Adolescent intrafamilial sex offenders, Kinetic Family Drawing, Animal Kinetic Family Drawing, art therapy, animal symbolism

### Dedication

I would like to dedicate this thesis to the clients I worked with during my internship at Resolute Treatment Facility. I would also like to dedicate this thesis to all the clinicians who are currently committing their time and hard work in the treatment of sexually maladaptive youth.

## Acknowledgments

I would like to thank my thesis advisor, Eileen Misluk, for her guidance, patience, and support throughout the thesis process. I would like to thank my program director and thesis committee member, Juliet King, for her time and for challenging me to always push myself. I would also like to thank my fellow classmates for their support, humor, and friendship.

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## CHAPTER I. INTRODUCTION

Adolescents account for approximately 36% of the sexual offense crimes reported in the United States each year, and 29% of those offenders are male (Finkelhor, Ormrod, and Chaffin, 2009). Adolescent sex offenders opportunistically choose their victims more often resulting in intrafamilial sexual assault (Center for Sexual Offender Management date, 2010). The Center for Sexual Offender Management reports that statistics pertaining to incidences of sibling-incest are unavailable, likely due to unreported cases. Intrafamilial sexual assaults typically occur within homes where there is significant and persistent emotional turmoil within and between family members (Center for Sexual Offenders, 2010).

The family unit is one of the most important infrastructures contributing to the development of the human psyche. The family's role is recognized as a primary influence in shaping the beliefs and behavior patterns of children (Ryan, Lane, Leversee, 2010). Unstable shifting family patterns, such as divorce, financial instability, victimization or witnessing of physical, sexual, or domestic violence can cause stress in children impacting their psychological, social, and academic wellbeing (Niesenbaum Jones, 1985). In addition to these factors, Finkelhor (1980) identified social isolation, parental rejection, and physical maltreatment as contributing factors to intrafamilial sexual assaults. Lang and Langevin's (1991) findings indicated that tumultuous parent-child relationships among adolescent male sex offenders predominantly involving the mother is an additional contributing factor.

Christie, Marshall, and Lanthier (1979) reported that approximately one-third of adolescent sex offenders were raised by a single mother or someone other than the biological parent such as grandparents, group or foster homes. Of those adolescents, Tingle, Bernard,

Robbins, Newman, and Hutchinson (1986) and Dwyer (1988) agreed that the family background of adolescent offenders showed close or enmeshed relationships with the mother. Offenders reported having a close relationship with the mother, but very few reported that their mothers were someone they could turn to in times of need (Tingle et al., 1986).

Gerber (1994), an art therapist working in a residential treatment center for adolescent male sex offenders, found common characteristics among this population. These characteristics include a lack of accountability, a dissociation from feelings, a lack of capacity to feel empathy, inadequate understanding of personal boundaries, a deficit in social skills, abandonment, loss, betrayal, and low self-esteem (Gerber, 1994). In the same study it was also noted that when observing artwork created in art therapy sessions, these individuals tended to either avoid drawing human figures or depict figures that were significantly regressed.

Projective drawings have been used for the psychological studies of children for many years (Koppitz, 1968). Human Figure Drawings (HFD) have been found to be a useful tool in assessing a child's perceptions of self and role in the family (Rodgers, 1992). DiLeo (1973), in his work with adolescent sex offenders, found that drawings revealed unconscious qualities of the self and that human figures were often representative of the self and other.

The Kinetic Family Drawing (KFD), developed by Burns and Kaufman (1972) assesses self, family, and interpersonal relationships. Burns and Kaufman (1972) emphasized that the KFD reflected emotional disturbances in participants faster than any other assessment. However, the revealing quality of the KFD can arouse anxiety in children and adolescents who have experienced family disruption and dysfunction (Niesenbaum, 1985). This dynamic is noted in the research of Gerber (1994) during both group and individual art therapy sessions where the adolescent offenders either avoided drawing human figures or the images were regressed.

Niesenbaum's (1985) study sought to assess self-concept in children of divorced and intact families by comparing the KFD and AKFD. It was theorized that if children were asked to draw each family member as an animal, the drawing would be a projection of the child's family structure and feelings of self in relation to family (Nisenbaum, 1985). Niesenbaum (1985) stated that the Animal Kinetic Family Drawing (AKFD) may be less threatening and more revealing of unconscious material than the KFD due to the use of metaphor in the requested directive. For both children and adults, animals may be seen as projected embodiments of feelings and attitudes (Schwartz & Rapaport, 1944). This belief is based on Freud's assumption that animals are symbolic of unconscious drives in both children and adults (Schwartz & Rapaport, 1944).

From this interpretation of the relationship to children and animals, the AKFD may provide more emotional distance than the KFD. The AKFD is less personalized therefore it may be less anxiety provoking for those that have experienced family dysfunction or trauma (Niesenbaum, 1985). By providing more distance through the use of metaphor, it may be particularly useful with adolescent intrafamilial sex offenders who are emotionally disconnected.

Through implementation of an integrative systematic literature review a review historical and psychoanalytic research on animal imagery will be conducted to support the use and interpretation of the Animal Kinetic Family Drawing with adolescent intrafamilial sex offenders. Furthermore, this literature review may provide insight into the use of the Animal Kinetic Family Drawing as a tool for understanding family dynamics through the use of metaphor.

## DEFINITIONS

**Adolescent sexual offender:** A minor who commits any sexual act with a person of any age against the victim's will and/or without consent (Ryan, Leverage, & Lane, 2010).

**Animal Kinetic Family Drawing:** A projective drawing assessment developed from the Kinetic Family Drawing which provides understanding and insight into both the individual and their family dynamics through the drawing of animals as family members (Niesenbaum Jones, 1985).

**Archetypes:** Universal, archaic images and thoughts that reside within the collective unconscious (Jung, 1947).

**Child sexual abuse:** "Child sexual abuse encompasses any sexual act involving a child that is intended to provide sexual gratification to a parent, caregiver, or other individual responsible for the child. Sexual abuse includes activities such as fondling a child's genitals, penetration, incest, rape, sodomy, and indecent exposure" (Diagnostic and Statistical Manual of Mental Disorders, 5<sup>th</sup> ed., 2013, p.718).

**Human Figure Drawing:** A psychology assessment whereby individuals are asked to draw whole figures to determine unconscious needs, conflicts, personality traits, and developmental level (Brooke, 2004).

**Intrafamilial sexual abuse/assault:** Sexual acts committed between family members (Worling, 1995).

**Kinetic Family Drawing (KFD):** A projective drawing assessment designed to understand family dynamics, child development, self-concept, defensive functioning, and

interpersonal relationships, in addition to its ability to show measurements of actions, style of drawings, the size of figures, and the distance between figures (Brooke, 2004).

**Projective Assessments:** An assessment to study an individual's behavior through observation of performance through systematic examination of finished product (Oster & Gould, 1987, p. 13). It can also be used as a study of personality to measure emotional states, interpersonal relations, motivations, interests, and attitudes (Anastasi, 1988, p. 17).

**Sexually maladaptive behavior:** When individuals display an abnormal pattern of sexually acting out that is grossly out of proportion to normal development that go beyond the realm of explorative curiosity that enter into dangerous consequences that put the physical and psychological well-being of the individual and victim at risk (Ryan & Lane, 1991).

**Sexual molestation:** "The involvement of a dependent, developmentally immature children or adolescents in sexual activities that they do not understand, to which they are unable to give informed consent, or that violates the social taboos or family roles" (Kempe and Kempe, 1984, p.9)

**Symbol:** Something that stands for, represents, or denotes something else" (Beres, 1968, p. 509).

## CHAPTER II. METHODS

An integrative systematic literature review was conducted to review literature on the historical and psychoanalytic understanding of animal imagery and animal symbolism to help support the use of the Animal Kinetic Family Drawing (AKFD) with adolescent intrafamilial sex offenders as a tool for exploring family dynamics. An integrative systematic literature review is a form of research in which literature is read, critiqued, and synthesized in order to create a new framework or perspective (Torraco, 2005). This study uses the found literature to provide a guide for the interpretation of the AKFD. The researcher identified the following areas of inquiry: familial influence on adolescent's intrafamilial sexual assault, the historical underpinnings of the AKFD, and the use of symbolic animal imagery in psychology. Through these areas of inquiry, the goal is to support both the structure and content of the AKFD as well as provide support for its use with intrafamilial sexual assault.

The method used to collect data was based on available databases at the Indiana University Purdue University (IUPUI) library. Sources were found using the electronic search engines EBSCO, ERIC, ProQuest, PsychINFO, PsychARTICLES, and Google Scholar. The university library search system, IUCAT, was also used to identify relevant books, journals, and other scholarly sources. Additional sources were identified within the reference section. These secondary sources were then systematically reviewed and evaluated for relevance to the research study. Limitations were set to search only for peer reviewed articles to ensure credibility of sources. The information was organized in a literature matrix based on the guided topics, it also included search terms and phrases. For research studies, the literature matrix also included the type of study and the results.

## **Data Analysis**

The relevant sources were identified and organized into the matrix. Data analysis began with reading the sources relevant to the focus of the study and recording pertinent information into a literature matrix. The matrix was organized in three sections: influence on intrafamilial sexual assault, historical research on the AKFD, and symbolic animal imagery. Research articles focused on the implementation, reliability, and validity of the KFD and the AKFD as an assessment for family dynamics. Research also included the use of these assessments on intrafamilial adolescent sex offenders. The literature matrix included historical and cultural understanding of animal imagery as a metaphor. The data identified from each source was analyzed using this method and compared, critiqued, and synthesized to provide support for the use of the AKFD as an intervention to explore family dynamics and interpersonal relationships with intrafamilial sexual offenders.

### CHAPTER III. LITERATURE REVIEW

The literature review explored the etiology of intrafamilial sexual offenders to better understand the familial and sociocultural effects of this behavior, as well as, common family structures to further understand family dynamics within this population. The researcher identified current research on the use of art therapy with this population and the themes that arose within those studies. Finally, animal imagery and metaphor were examined to understand the use of the animal metaphor in the AKFD.

#### **Intrafamilial Sexual Assault**

**Statistics on Child Abuse.** Child sexual abuse is a violation of trust, power, and authority and can have serious short-term and long-term effects on the child's emotional and psychological well-being (Finkelhor, 2009). Finkelhor, Ormrod, Turner, & Hamby (2005) report that in one year, one in twelve children are sexually abused. In a survey conducted by the National Sexual Violence Resource Center, 6.1% of children were found to have been sexually victimized in the past year and nearly one in ten had been over their lifetimes (Finkelhor et al., 2009). About one in three girls and one in seven boys will be sexually abused before the age of 17 (Briere & Elliot, 2003). Approximately 40% of children who are sexually abused, are abused by an adolescent (Finkelhor, 2012). The number of youth coming to the attention of police for sexual offenses increases sharply at age 12 and plateaus after age 14; one in eight are younger than 12 years old (Finkelhor, Ormrod, and Chaffin, 2009).

**Familiar versus stranger.** Children are more often sexually abused by someone they know. Approximately 90% of children who are victims of sexual abuse know their abuser while 10% of sexually abused children are abused by a stranger (Whealin, 2007; Finkelhor, 2012). Of



those 90%, Finkelhor (2012) found that approximately 30% of those children are abused by family members. About 60% of children who are sexually abused are abused by individuals that the family trusts (Whealin, 2007; Finkelhor, 2012). The younger the victim, the more likely it is that the abuser is a family member (Snyder, 2000). Of those 30% who are abused by family members, 50% are children aged six and under, and 23% ages 12 to 17 (Snyder, 2009).

***Parent versus sibling.*** Intrafamilial sexual assaults against children are often committed by an adolescent sibling (Finkelhor, 1980). Finkelhor (1999) reported that between 2-4% of people have been sexually victimized by a sibling, and the sexual contact was a forced or coercive activity. It is estimated that the rate of sibling incest may be five times the rate of parent-child sexual abuse (Finkelhor, 1980). There are minimal statistics available on intrafamilial sexual child abuse. Challenges with gleaning necessary information regarding intrafamilial sexual assaults may be attributed to the long standing myth that these behaviors represent sexual experimentation; sexual interactions amongst siblings are a variation in the natural process of adolescent sexual development; and/or attributed to the onset of puberty (O'Brien, 1991).

### **Adolescent Sexual Development.**

***Normal sexual development.*** Sexuality, a natural and fundamental process of human development, is directly related to an individual's physical and psychosocial well-being (Bidwell, 2003). Sexuality is multidimensional, referring to behaviors, attractions, fantasies, affiliations, sexual orientation, and gender identity. Sexual development begins at birth and continues throughout lifespan (Botash, 2015). It is intimately connected with the stages of adolescent development (Bidwell, 2003). Sexual behaviors differ and are dependent on the age

and stage of development. Sexual feelings and exploration are normal in adolescence, but some sexual behaviors can be problematic.

Bidwell (2003) conducted a systematic review on healthy adolescent sexual development. He found that healthy sexual development consists of a significant increase in sexual feelings and preoccupations that can be directed toward the same or opposite sex. Adolescents may engage in same or opposite sex exploration of same age peers including: kissing, fondling, mutual masturbation, and intercourse. Adolescents may engage in private self-exploration and stimulation that includes masturbation. During this time, adolescents begin and complete puberty, which can further increase preoccupation with sexual feelings. At this stage of development, adolescents should be learning about healthy relationships from parents, peers, and the educational system in order to obtain a better understanding of sexual development and intimacy (Bidwell, 2003).

***Abnormal sexual development.*** Deviant sexual behavior can be problematic and require intervention or legal action (Botash, 2015.). Botash outlines abnormal sexual behaviors that may require adult response, correction, or legal action. These include:

...sexual preoccupation or anxiety that interferes with daily functioning, promiscuity, sexual aggression, violations of other's body space, voyeurism, exposing, or frottage, chronic preoccupation with pornography, compulsive masturbation, bestiality, any sexual behavior with a younger child, touching another's genitals without permission, obscene phone calls, texts, or conversations with sexual themes, and injury to genitals (2015).

Bidwell (2003) states that sexual acting out in adolescents is most likely associated with a history of negative life experiences. Such behaviors may be in response to trauma that has not

been dealt with, or they may act out because it gives them a sense of control over the trauma (Botash, 2015).

**Common characteristics and behavioral traits.** Gerber (1994) found that the adolescents exhibited common characteristics, which may be contributing factors in their maladaptive behaviors. He noted seven common traits that were displayed by the adolescents. These traits included, but were not limited to, or only active in regard to the offense cycle: lack of accountability, dissociation from feelings, inability to feel empathy for others, inadequate understanding of personal boundaries, low self-esteem, deficient social skills, and feelings of abandonment, loss, or betrayal (Gerber, 1994). It was noted that adolescent offenders display poor impulse control, poor judgement, and inadequate problem-solving skills (Prentky, Harris, Frizell, & Righthand, 2000). Veneziano and Veneziano (2002) found common experiences of the adolescents including: a history of severe family problems, separation from parents and placement away from home, experience of sexual abuse, neglect, or physical abuse, social awkwardness, isolation, academic and behavioral problems, and psychopathology. In an extensive review of literature, Davis and Leitenberg (1987) found that many adolescent sex offenders enter treatment unable to identify common emotions or feeling states and a lack of respect and understanding of personal boundaries (Davis & Leitenberg, 1987).

Knight and Prentky (1993) found that adolescents with sexual behavior problems display deficits in social competences such as inadequate social skills, social isolation, poor peer relationships or a lack of same age peers. Juveniles who had offended on younger victims were found to be more socially maladjusted and exhibited more social anxiety than other offenders (Katz, 1990).

Offenders seldom offend strictly for sexual purposes. Often they are acting out to fulfill needs such as power, control, revenge, inadequacy, or overcoming and processing trauma (Gerber, 1994). Research indicates that trauma experienced was often pervasive and chronic and occurred in the absence of environmental protections and supports (Hunter & Figueredo, 1999). These trauma histories are often seen in prepubescent adolescents who tend to display various psychiatric, behavioral, social, and educational problems (Veneziano & Veneziano, 2002). Marshall, Hudson, and Hodkinson (1993) argued that attachment problems, characterized by neglectful or rejecting parenting, lead to poor self-esteem, the inability to form attachments, and other influences that can lead an adolescent to be susceptible to become a sexual offender.

### **Family Background.**

**Attachment.** Bowlby (1969) described the connection with the primary caregiver as the first attachment relationship. According to Bowlby (1969; 1973; 1980) attachment reflects the bond between child and parent or primary caregiver and provides the child with a sense of security. Through positive attachment bonds, children acquire a sense of self-worth, learn that they are lovable, develop effective interpersonal skills, build empathy, and feel emotionally secure, while disruptive or poor quality relationships between child and caregiver can have markedly negative effects (Bowlby, 1973). The quality of attachment significantly influences the developing child in many ways and provides the basis for development of appropriate or inappropriate relationship behaviors in adolescence and adulthood (Marshall, 1993). Positive experiences with people other than parents, who are in a caregiving role, can offset negative effects of disruptive attachments, helping to build self-confidence, and trust (Marshall, 1993).

Erikson (1950) noted that the characteristics of early caregiving enables a child to form the first feelings about self and others. When care is timely, sensitive to the infant's needs, and

consistently available, the infant begins to build basic trust (Erikson, 1950). As the rudimentary view of others takes shape, it directly influences how the child begins to view the self and their feelings of worthiness (Erikson, 1968). These early attitudes toward self and other help to create a sense of hope and optimism that expands beyond the caregiving relationship (Erikson, 1950).

Ainsworth et al. (1978) denoted three styles of attachment: secure, avoidant, and anxious-ambivalent. A fourth style of attachment, disorganized-disoriented, was later added by Main and Soloman (1986, 1990). Avoidant, anxious-ambivalent, and disorganized-disoriented all fall into the category of insecure attachment styles. Anxious-ambivalent children may see caregivers as inconsistent and offering little to no care. Children exhibiting an avoidant attachment style may view caregivers as untrustworthy, emotionally inexpressive, and unresponsive to their needs (Ainsworth et al., 1978). It is reported that disorganized-disoriented children may produce contradictory behaviors, showing both stressed and avoidant tendencies in the presence of the caregiver (Main and Soloman, 1986). Direct harm by caregivers can produce any of the insecure attachment styles (Goodrow & Lim, 1998). Ainsworth et al. (1978) found that in response to poor quality parent-child relationships, the child may avoid intimacy with others due to a fear that all relationships will end in abuse or rejection. Children who receive warm and consistent care are more likely to develop emotional security and demonstrate an ability to cope better in times of stress, relate warmly to others, receive warmth given by others, and rarely engage in antisocial acts (Grossman & Grossman, 1990). Grossman and Grossman (1990) found that children who are insecurely attached tend to victimize others. Secure attachment bonds help children learn prosocial skills that prevent behavioral problems from emerging, while poor quality attachments may be a critical variable of the history of adolescent sex offenders

contributing to social isolation and the inability to develop healthy intimate relationships (Marshall, 1993).

*Interactions between family members.* In a study conducted by Lang and Langevin (1991), results indicated that intrafamilial adolescent sex offenders were more likely to report disturbed mother relationships. Mothers were reported to be stricter and less affectionate than the mothers of the control group, resulting in the adolescents identifying less with them (Lang and Langevin, 1991). Lang and Langevin (1991) also report that parent-child relationships of intrafamilial adolescent sex offenders involved predominately the mother, however fathers were also found to be unaffectionate, incompetent, strict, and lacking indulgence toward the child. Intrafamilial adolescent sex offenders reported significantly more parental physical punishment and greater feelings of parental rejection and neglect (Worling, 1995). Evidence of strained relationships with biological fathers, lacking in warmth, closeness, and nurturing were found to be characteristic of intrafamilial adolescent sex offenders (O'Brien, 1991). Many of these offenders do not have a relationship with their biological fathers, having never met them or not even knowing their name (O'Brien, 1991). Christie, Marshall, and Lanthier (1979) found that offenders were subjected to frequent beatings and excessive punishment.

Ryan, Leversee, and Lane (2010) identified five common family structures characteristic of the family of intrafamilial adolescent sex offenders. These structures included exploitive/coercive, rigid/enmeshed, chaotic/disengaged, the perfect family, and the previously adequate family.

*Exploitive or coercive family.* The exploitive/coercive family structure shows no unconditional love. Parents often use the children to meet their own needs and have unrealistic expectations. Validation is external and the child may fail to develop an internal sense of self-

worth, instead developing an external locus of control. The child often uses manipulation to meet their needs and may not develop the capacity for empathy. A child from this type of family structure may view the family as property.

*Rigid or enmeshed family.* The rigid/enmeshed family is often secretive, socially isolated, and co-dependent. The parents may not see anything wrong with their child's behavior or feel that it is an issue that needs to be addressed in the home. There is a fear of abandonment or a belief that any change will split the family apart. There is no overt form of affection displayed in this type of home. Mothers may become overly involved with their sons in order to achieve emotional intimacy. The co-dependency of mother and son may produce anxiety. Findings have indicated that sexually acting out may represent an attempt to create distance in the mother-son enmeshed relationship and overcome rigid controls.

*Chaotic or disengaged family.* The chaotic/disengaged family lacks maturity and adequate life skills. Parents set an example by acting out behaviors that reflects the child's dysfunctional coping. The interactions in this family are often disconnected and lack attachments with shallow affectionate expression. There is little to no adult supervision, low expectations, and inappropriate boundaries in these households. Sexual offenses may mimic inappropriate boundaries and lack of personal space. Offense may also represent an attempt to connect in relationships perceived as controllable.

*The perfect family.* The "perfect" family initially looks functional, but appearance lacks quality and depth. This family structure often models traditional patriarch roles. Marriage, living arrangements, work history, and children's success in school are all stable. Family members are invested in maintaining a "perfect" image and each member plays out their assigned role. There are often control issues within this family structure. Parents are genuinely concerned with the

adolescent's behavior and are cooperative with treatment. Often the roots of this family system come from the parents own survival of an inadequate, abusive, or deprived childhood, which they have vowed to overcome and not repeat.

*Previously adequate family.* The previously adequate family is usually a blended family where, through marriage or adoption, the previously adequate family has become dysfunctional because of new dynamics. The older children may perceive themselves losing status resulting in jealousy or anger that is acted out on the younger children.

**Environment.** Whitaker and colleagues (2008) identified six categories of family risk factors that may contribute to the likelihood of child sexual abuse. These categories included family risk factors: history of abuse, poor family functioning, more harsh discipline, and poor family attachment, externalizing behaviors, internalizing behaviors, social deficits, sexual problems, and cognitions/attitudes that are tolerant of adult-child sex and minimizing perpetrator's culpability. Finkelhor (1994) found the following characteristics to be indicators of increased risk of sexual abuse: parental inadequacy, parental unavailability, parent-child conflict, and poor parent-child relationships. Worling (1995) found etiological significance to several variables contributing to the likelihood of intrafamilial sexual abuse including parental rejection, physical and emotional abuse, childhood sexual abuse, poor parental sexual boundaries, lack of parental supervision, a history of maternal sexual victimization, and the accessibility of siblings. Coupling with these results, family violence and dysfunction are significant etiological variables (Worling, 1995).

Causality factors of such environment suggest that children of abusive and rejecting parents may turn to each other for comfort, nurturance, and support (Dunn & McGuire, 1992). These abusive and rejecting patterns of behavior may be reenacted within the sibling relationship



(Breer, 1987). Intrafamilial sexual offenders may be modeling the violence, rejection, and poor communication characterized by the family relationships (Worling, 1995).

**Art Therapy with Adolescent Sex Offenders.** Currently, the goals of adolescent sex offender treatment programs include modifying deviant sexual arousal, remediating social skills, improving affect management, heightening empathy towards others, enhancing self-esteem, promoting impulse control, and preventing relapse (Ackerman, 1992). Ackerman (1992) maintains that adolescent sex offenders may benefit from treatment programs that focus on assertiveness, self-esteem, and social skills training. Art therapy can be an integral aspect of treating adolescent sex offenders and can be used as a means of improving self-esteem and encouraging pro-social behavior when in conjunction with conventional offender treatment.

In a phenomenological study with 46 incarcerated adolescent males, Persons (2009) found eight common themes of need in the artwork of these offenders. These themes include: need for identity, security, and tranquility, freedom, adventure, fun, healthy parental relationships, affiliation and affection, and religious and spiritual connection, as well as erotic and sexual needs, expression of depression, childhood trauma, and other psychological problems. Results of Persons' (2009) study showed the adolescents' perceptions of what was most helpful about art therapy including relief and relaxation, reduction of boredom, pride and self-confidence, positive recognition, working through frustration, enjoyment and fun, improvement in ability to concentrate, and the therapeutic relationship. Persons (2009) concluded that art therapy may be a "more direct and accessible path to the affective lives and causative factors that contribute to this population" (p.434). Additionally, art therapy was more engaging with these clients than typical treatment approaches, resulting in them becoming more involved in therapy and exhibiting less resistance in session (Persons, 2009). Landgarten (1981) argued that art

therapy may be a critical therapeutic component for working with this population because it is “uniquely equipped to address character formation and the requisite developmental tasks” (p. 155).

Through his work as an art therapist with adolescent male sex offenders in a residential treatment facility, Gerber (1994) found that what appeared to be most effective about the art process was the creation of an object (art product) in which clients’ internal processes can be externalized and given a concrete form. Clients then view this process and gain a perspective of their experiences that is conducive to therapeutic change. This process is beneficial because adolescent sex offenders may attempt to evade discussion or minimize and justify offenses (Ryan, 1987). Gerber (1994) found that the art product does not have the “temporal limitations of verbalizations,” but instead remains and circumvents these defenses (p. 368). Art therapy can be used to diminish the use of thinking errors by allowing the client and therapist to view the product and process the experience of art making (Gerber, 1994).

The result of Gerber’s (1994) study showed that art therapy can be used to evoke affect in this population. Gerber (1994) found that adolescent sex offenders are often disconnected from their emotions, and that a reconnection is necessary for the completion of treatment and the development of empathy. “The art experience is uniquely effective in helping clients to experience and explore that which is unfamiliar and to promote a tolerance to absorb affect that is disturbing and overwhelming” (Gerber, 1994, p. 369).

### **Historical Background of Animal Kinetic Family Drawing**

**Projective Assessments.** The first assessment using the human figure drawing was the Draw-A-Man test created by Goodenough (1926) was developed to assess maturity in young children. According to Goodenough, children up to ten years of age draw the human figure in

preference to any other subject (1926). Machover (1949) expanded on the Draw-A-Man test by developing the Draw-A-Person (DAP) test as a personality assessment. Machover (1949) hypothesized that an individual's HFD can reveal impulses, anxieties, conflicts, and compensations.

Koppitz built upon the framework of the DAP to develop the Human Figure Drawing (HFD) assessment which used Goodenough's rating manual to provide a standardized rating instrument (1968). Koppitz (1968) emphasized the use of the HFD as one of the most valuable techniques in working with children, because it can be used both as a developmental assessment and a projective test. Koppitz (1968) agreed that family drawings were valuable instruments in the diagnosis of emotional disturbances.

Hulse (1952) first reported the use of family drawings with children. The child was asked to draw a picture of his/her family. According to Hulse (1952) the family drawing described how the child perceived and interacted with the family. He stressed that the whole picture had to be interpreted because the true meaning of the picture was found in the entire context (Hulse, 1952). In contrary, Rezinikoff and Rezinikoff (1956) suggested that the individual parts of the family drawing were just as important as a source of information. As a whole, drawings provide the clinician with an opportunity to see the various aspects of how the family operates (Tavantzis, 1982).

DiLeo (1973) found that children drew what is important to them, and human figures are often a favorite subject. Human figure drawings may be representative of self or other, and can reveal the individuals "inner realism" as opposed to "visual realism" (Di Leo, 1973). Drawings by children are representations and instead of reproductions as they make a statement more about the child and less about the object drawn. Through a series of studies, Di Leo (1973) found

indicators present in the HFDs of adolescent sex offenders which include: scatter of body parts, absence of people, significant incongruities, defacement of a drawn figure, and rigid robot-like figures. In addition to those findings, Di Leo (1973) believed that children who drew tiny figures revealed their feelings of inadequacy while Koppitz (1968) found that tiny figures revealed depression and shyness. DiLeo (1973) noted additional graphic indicators of emotional disturbance, such as anxiety and neurotic conflicts in the HFDs of adolescent sex offenders such as excessive shading, explicit genitalia, concealment of genitalia, sex role confusion, and emphasis or omission of arms and hands (Di Leo, 1973).

Shearn and Russell (1969) argued that the child should be asked to “draw a family” instead of “his/her family” because ambiguous directions give the child more creative freedom to express unconscious feelings. Their study obtained drawings from one or both parents, as well as the child (Shearn & Russell, 1969). Comparison of the parental drawing with the child's drawing provided clues to important aspects of the family dynamics (Shearn & Russell, 1969.) Results indicated that the drawings were representative of the child’s family even when less structured instructions were given (Shearn & Russell, 1969). Koppitz (1968), Shearn and Russell (1969), and Tavantzis (1982) supported the use of a family drawing because of its ability to offer insight into family functions.

Rodgers (1992) states that “drawings can be an important tool in assessment, revealing concerns prominent in the child’s perception of his sexual role and acceptability of self alone and in the family” (p. 208). Projective drawings can reveal unconscious qualities of emotionally disturbed children and drawings have been found to be useful in working with adolescent sex offenders (DiLeo, 1973).

**Kinetic Family Drawing.** The Kinetic Family Drawing (KFD) developed by Burns and Kaufman (1970) is an art therapy assessment designed to understand child development while focusing on interpersonal relationships between family members. Burns and Kaufman (1970), allowed the child to go beyond the static representation of the family used in previous projective family drawings by adding a kinetic feature, which requests the child to draw each member of the family doing something. They believed adding action to a family drawing provides more information and a deeper understanding of family dynamics, including development of the individual's self-concept within the family. This kinetic factor yields more information about the child's perception of self in relation to an active, ongoing process of family relations (Burns & Kaufman, 1970).

The assessment instructions are, "Draw a picture of everyone in your family, including you, *doing* something. Try to draw whole people, not cartoons or stick people. Remember, make everyone doing something-some kind of action" (Burns & Kaufman, 1972, p.5). Children are asked to attempt to draw whole people, because the use of cartoons and stick figures can be seen as defensive functioning. The KFD demonstrates how the child views the self as it is reflected in the family, enables the child to depict the family as a functioning unit, and shows the child's impressions of and in interactions among family members (Burns & Kaufman, 1972). The KFD directions gives children permission to represent on paper the past, current, or future status of the family from the child's perspective (Knoff & Prout, 1985). The KFD is a projective assessment and it reflects emotional disturbances more quickly and adequately than interviews or other techniques (Brooke, 2004). The KFD can be used to explore a child's cognitive development, psychosocial maturity, family dynamics, and possible defenses (Burns & Kaufman, 1972).

Interpretation of the KFD consists of five separate categories: actions of and between figures; figure characteristics; position, distance, and barriers; style; and symbols (Burns & Kaufman, 1970). According to Burns and Kaufman (1972), actions in the KFD reflect the “field of force” within the picture or between the figures. This may reflect anxiety, avoidance, conflict, love, competition, or harmony. Examples of different actions of and between figures may include: a ball directed toward another figure, self not playing, or the entire family interacting together. Symbols in the KFD are thought to be an expression of the unconscious (Burns & Kaufman, 1970). When interpreting the KFD the clinician is advised to take a global overview to assess tone, quality, actions and emphases; to focus on the people and their interaction and activities; and to evaluate the objects in the drawing (Burns, 1982).

Initially when the KFD was developed, Burns and Kaufman (1970) had not developed a scoring/rating system. In 1972, they presented a scoring system, but issues arose related to reliability, validity, and cultural influences. Due to inadequate research and scarce published literature, Burns and Kaufman were unable to convince clinicians that the KFD was a useful diagnostic assessment, so it remained a clinical instrument with inadequate norms and questionable validity (Handler & Habenicht, 1994). Some researchers attempted to modify the scoring system by adding new scoring variables or modifying the way in which the original variables were scored (Handler & Habenicht, 1994). Handler and Habenicht (1994) published a review of studies that emphasized single KFD signs and the use of single interpretation of each. The authors emphasized the need for more sophisticated studies that integrated approaches to interpretation. In terms of test-retest studies, the authors found inconsistencies in reliability of the KFD. They found that the KFD reflected changes in variability in children’s performance on a day-to-day basis (Handler and Habenicht, 1994). Questions focusing on whether or not the KFD

was a true representation of the child's family structure or rather unconscious desires of what the child wished the family was like remained as a primary concern with the use of the KFD as a reliable and valid assessment tool (Handler and Habenicht, 1994).

***Reliability studies of the KFD.*** Cummings (1980) evaluated the objective scoring systems developed by McPhee and Wegner (1976), Myers (1978), and O'Brien and Patton (1974). The purpose of the study was to assess the test-retest stability of the KFD and to observe differences among the drawings of children diagnosed with behavior disorders, children diagnosed with learning disabilities, and children without any diagnoses (Cumming, 1980). Each child was asked to complete two KFDs five weeks apart. High interrater reliability was achieved for each of the three scoring methods. However, approximately half of the variables were unstable from the test to retest, raising caution in the clinical use of the KFD. Cummings (1980) argued that one must not immediately fault the instrument when there is low test-retest stability. Although there are some questions as to the reliability and validity of the KFD, findings indicated that it is a useful tool in understanding children. The majority of research conducted on the reliability of the KFD emphasize that the KFD is a reliable method when it is used in addition to a well-structured and objective scoring method.

Mostkoff and Lazarus (1983) conducted a comparative analysis study to investigate an objective scoring system in terms of interrater and test-retest reliability. The sample consisted of 50 elementary school children. Two tests were administered two weeks apart. Each child's set of drawings were scored according to 20 criteria including: number of people in the family, self in picture, relative size of self in relation to other figures, one same symbol, style, evasions, one same action of an individual figure, one same action between figures, arm extensions, elevated figures, erasures of whole figures, rotated figures, omission of family member, omission of body

parts of self, omission of body parts of other figures, barriers, same shortest figure, same tallest figure, self next to one same figure, and drawings on back of page. Reliability was determined by the variables that were consistent in both drawings. Results of the study indicated a high interrater reliability. They also reported that the most reliable characteristic found was the inclusion or omission of self (Mostkoff & Lazarus, 1983). Based on these results, Mostoff and Lazarus state that differences between two drawings by the same child may be attributed to mood changes rather than the instrument itself (1983). The KFD is a reliable method when a clear objective scoring system is used (Raskin & Pitcher Baker, 1977; Mostkoff and Lazarus, 1983).

***Validity Studies of the KFD.*** According to Burns and Kaufman (1972), the KFD is useful in examining family dynamics and a child's feelings of interpersonal relations, including self-concept. Sayed and Leaverton's (1974) study reported the validity of the KFD in revealing the family dynamics related to children with diabetes. The KFD was used to study 52 children diagnosed with diabetes as a projective technique to delineate environmental factors. The KFD was administered to a control group consisting of 52 children not diagnosed with any known illness. The children diagnosed with diabetes showed more examples of isolation and aggression than the control group. The findings suggested important dynamics that may exist in a family with a child diagnosed with diabetes.

Schornstein and Derr (1978) studied the use of the KFD in therapy with abused children and their parents. The KFD provided information about how the parents viewed their abused children. The drawings created by the parents helped clinicians identify which children were in danger, who was the perpetrator, and whether or not the abuse was a reaction to ongoing situational pressures or a symptom of psychopathology. Schornstein and Derr (1978) argued:



“Family drawings can be of value in terms of preventing further abuse and working with the most reasonable and practical forms of intervention which can be done for the family in which the abuse has taken place” (p.35).

McGregor (1978) completed one of the most thorough validity studies of the KFD. He used three treatment groups and 157 children ranging in ages 5 to 13. Group one was the control group, group two included children exhibiting conduct related problems and unmanageable behavior, and group three consisted of children exhibiting anxiety. Based on the results of his study, McGregor (1978) concluded that the KFD was not a valid instrument in discriminating between “normal” and clinically labeled children. McGregor (1978) recommended that the KFD be used to address behavioral issues that may be significant to the child, although there were several limitations to his study. These limitations included: validation of the clinical groups’ label, neglecting to look at intelligence level and socioeconomic status, and using only limited range of age groupings (Brooke, 2004).

Younger (1982) studied the use of the KFD in psychopathology with males between the ages of 10 and 14. The research participants included 60 males receiving inpatient treatment due to acting out and shy-anxious behavior, and 30 males without any diagnoses. They were administered the KFD, Family Environment Scale (FES), and the Family Members Test (FMT). Compared to the nonclinical group, the KFDs of the acting-out group displayed more barriers between figures, more body part omissions, and more body part omissions of family members (Younger, 1982). The findings showed that the shy-anxious subjects also omitted body parts significantly more often than the nonclinical group which challenged the validity of the KFD. Younger (1982) argued that in its present form, the KFD is best used to generate clinical impressions and not to diagnose family dynamics.

German (1986) studied the personality, self-esteem, and family orientation of female adolescent incest victims utilizing the KFD. The sample consisted of 40 females between the ages of 12 to 18. There were four findings reported and they include: no interaction between parents and child in 37 of the 40 drawings; in 33 drawing all family members were involved in separate activities; in 22 out of 40 drawings the father was drawn engaging in aggressive activities; and in half of the drawings sexual themes were present (German, 1986). German (1986) found that the KFD was especially useful in exploring feelings of sexual abuse victims due to the sensitive and difficult nature of the topic.

Utilizing the KFD interpretive manual created by Burns and Kaufman (1972), one could analyze the drawings of characteristics, actions, styles, and symbols. Burns and Kaufman (1972) warned in their manual, “in any attempt at hypothesizing the unconscious expression of any single symbol of a dream or projective instrument such as drawing, one must weigh the alternate and sometimes incompatible interpretations...to consider the totality of the individual” (p.144).

**Animal Kinetic Family Drawing.** The Animal Kinetic Family Drawing (AKFD) is based off of the projective drawing assessment Familie in Tieren, or Family in Animals, created by Brem-Graser in 1957 (Baumgartel and Thomas-Langel, 2011). The purpose of the Familie in Tiernen is to assess the family structure, dynamics, and relationships through the experiences of the child (Baumgartel and Thomas-Lange, 2011). According to Brem-Graser (1957), the assessment measures the quality of family relationships in terms of security, power, and contact experience. The rationale for the assessment is based off of myths, legends, and folklore, as well as early developmental psychology theories that man is related to or similar to animal (Brem-Graser, 1957).

Variables assessed in the Familie in Tiernen include: order of animals, size of animals, same or different animals (family togetherness), grouping of the animal family, spatial distances between animals, expression of animals, and the relationship between animals (Saft, 2008). Relationship between animals focuses on the environmental relationships between animals such as predator/prey relationships. (Saft, 2008). The relationship between animals and the positive/negative characteristics of the animals is gleaned through the verbalizations provided by the child after completion of the drawing through a series of questions posed by the interviewer (Saft, 2008). From the research of Brem-Graser (1975) he created the “Catalogue of Animal Characteristics” and ultimately identified that snakes, birds, and rabbits are the most commonly drawn animals.

Objectivity in Brem-Graser’s study is considered to be low due to the lack of testing materials and established evaluation criteria (Saft, 2008). In addition, it was noted that objectively assessing animal symbolism was difficult and it resulted in an inability to maintain interrater reliability. (Saft, 2008). Outside of the work by Brem-Graser on the Familie in Tiernen, there was no other published research identified on this assessment. .

Niesenbaum Jones, an art therapist at Consortium’s Early Intervention Program in Philadelphia, created the AKFD in 1985. The AKFD is similar to the KFD in that the individual is instructed to “Draw a picture of a family of animals doing something together. Try to draw whole animals, not cartoons or stick animals. Remember, make sure every animal is doing something-some sort of action” (Vass, 2012, p.897). Once the drawing is complete, the individual is asked to identify the family members and their ages. The child is then asked, “If you were an animal in this drawing, which one would you be” (Vass, 2012, p. 897).

Niesenbaum Jones (1985) found that the task of creating figure drawings of family members may arouse anxiety and if asked to draw animals, this may alleviate some of the anxiety experienced yielding true unconscious feelings about the child's family and would be a projection of the child's family structure. Currently, Niesenbaum Jones has the only published literature on the AKFD. No other research was found on the on the implementation, efficacy, and reliability of the AKFD.

### **Symbolic Animal Imagery**

**Symbol Formation.** Freud (1900) connected symbolism to dreams considering them to be the royal road to the unconscious. While dreaming, the ego defenses are lowered and repressed material comes through to awareness in distorted form providing insight into the operations of the unconscious. Based off his own dream experiences, Freud (1900) proposed that a primary function of dreams is wish-fulfillment allowing latent content to be transformed into manifest content, awakening with symbolic meaning in dream form. The purpose of dream work is to transform a forbidden wish into a non-threatening form, which involves condensation, displacement, and secondary elaboration. Freud (1900) explain secondary elaboration as the dreamer's tendency to remember the dream, fill in gaps, and attempt to explain its mysteries in order to understand it better. Through the development of dream theory, Freud explored the possibility of universal symbols in dreams, usually arising from the id with sexual impulses. Freud (1920), believed dream symbols are more personal than universal because the manifest content is dependent upon the meaning for the individual.

Jung differed from Freud's view on symbol formation and psychic structure. While Freud's approach to symbolic interpretation emphasized the importance of external influences and individual experiences, Jung added a collective component. According to Jung (1947),

symbols are living components of the psyche that have to be experienced wholly. He believed that every symbol has an objective, visible meaning behind which there is a hidden and more profound meaning. In this way, symbols become mediators between the conscious and unconscious and act as releasers and transformers of emotionally charged material (Jung, 1948). Jung (1947) stated “every psychological expression is a symbol if we assume that it states or signifies something more and other than itself which eludes our present knowledge” (p. 817)

Jung expanded upon the work of Freud, noting that certain dream symbols possess universal meaning. While dreams are personal, Jung believed personal experiences touch on universal themes and symbols. This is a level of the unconsciousness that is commonly shared, and comprised of latent memories (Jung, 1953). The human mind has innate characteristics “imprinted” on it as a result of evolution stemming from an ancestral past, creating ancestral memories and archetypal images (Jung, 1953).

Archetypes are images and thoughts which have universal meanings across cultures which may show up in dreams, literature, art, or religion (Jung, 1964). Symbols are cross-cultural, spanning the experiences of the human race and have a universal motif they can vary from individual to individual without losing its collective meaning (Jung, 1964; Jung, 1948). Archetypal images in dreams usually occur during transitional or significant times in a person’s life, helping the individual to learn something about themselves usually through four themes: the persona, the shadow, the anima/animus, and the self. (1953).

The persona, the conformity archetype, is a social mask that conceals the ideal self; the shadow is the rejected, repressed and/or hidden aspect of the self and can symbolize weakness, fear, or anger; the anima/animus are the engendered male and female aspects within the opposite gender; the self provides a sense of unity in experience (Jung, 1964). Jung (1964), considered

the shadow archetype to contain the animalistic component of personality, similar to Freud's id. The shadow contains both creative and destructive energies. According to Jung (1964) the ultimate goal of every individual is to achieve a state of selfhood, similar to self-actualization.

Jung believed the psyche is a self-regulating system and that "there is no balance, no system of self-regulation, without opposition" (1971, p. 55). Opposition allows for balance, creating tension, from which energy emerges. The greater the amount of opposition, the greater the tension, and the greater amount of energy available (Jung, 1971). From his theory of opposition, Jung created his theory of compensation. Jung's theory of compensation suggests that the unconscious either complements or compensates the conscious, thus always striving for balance (1971). Symbols and archetypes serve as complementary or compensatory, manifesting in the unconscious, revealing important information into consciousness for individuals to consider and possibly integrate into the self.

Furth (1988) built upon Jung's idea of the collective unconscious by furthering explaining the role of complexes. Complexes are a system of related emotion-laden themes tied together by a psychological event from a person's life that dominates the personal unconscious (Jung, 1961). Complexes arise from the unconscious and manifest through dreams, fantasies, art, and symbols. Furth (1988) believed that unconscious material originating in the psyche will remain there while manifesting externally in outer world difficulties. These difficulties appear symbolically in drawings or in dreams. Furth believed that one must approach the complex in which the problem is intermingled and allow the energy connected to the complex to flow, bringing it to consciousness (1988, p. 2). Furth further developed his theory of psychic energy and the movement of unconscious materials to consciousness when the individual has created space and capable of managing the unconscious material.

Furth elaborated on Jung's analytic attitude toward imagery, describing the symbol as a healing agent. Building upon Jung's theory of compensation, Furth described how a compensatory symbol expresses a negative area of an individual's life in an attempt to bring it to conscious awareness and promote change (1988). Thus the symbol possesses a healing component, always striving for balance and wholeness. Furth (1988) believed the symbol always carries with it an element of the unknown or inexplicable numinous quality that is not modifiable to words. The creation of the individual symbol demonstrates that prior to consciousness the symbol resided in the unconscious and the individual is unconsciously aware of the meaning (Furth, 1988).

Furth compares consciousness to that of focusing the eye, and the unconscious is the peripheral vision. In this way, the symbol helps to bring the unconscious into conscious awareness by aiding the movement of psychic content (Furth, 1988). Furth states:

...the symbol unlocks psychic energy and allows it to flow toward a natural level, where a transforming effect occurs. With more psychic energy available and flowing, the individual encountering a difficulty now has the possibility of pulling unconscious elements into consciousness, dealing with them, and thus transcending the problem (Furth, 1988, p. 10).

A symbol is "something that stands for, represents, or denotes something else" and must not stand for or stand in for the representative object (Beres, 1968 p. 509). It is "a representational object that can be evoked in the absence of an immediate external stimulus" (Beres, 1968, p. 509). Beres examined symbolism in psychic functioning through the process of mental representation. Beres expanded on the ideas of Freud and Jung, asserting that the symbolic process is not present at birth; it develops alongside the development of the ego

functions and requires that several ego functions must be sufficiently developed for symbols formation to occur (1968). These ego functions include: perception, memory, learning, conceptualization, and reality and organizing functions. Initially, symbols are formed concretely, but as ego functions develop, symbols are formed more abstractly (Beres, 1968).

The capacity to form and to use symbols distinguishes man from other species (Wilson, 1985). Symbolism is considered pertinent to human development because it provides the building blocks for more complex mental representations such as images, fantasies, thoughts, concepts, dreams, hallucinations, symptoms, and language (Beres, 1968). A symbol, therefore, is a critical link between the world of reality and human behavior, thought, and fantasy giving “conscious expression to unconscious content, and serves both adaptation and communication” (Beres, 1968, p. 510). Mental representations form the “unconscious basis for all conscious activity and shape our perception of reality” (Beres & Joseph, 1970, p. 4). According to Beres (1968), the symbol is the conscious derivative of the unconscious mental representation, giving conscious expression to unconscious mental content.

**Symbolism, Metaphor and Art Therapy.** The use of symbols and metaphors in art therapy allows for self-selected representations that are embedded with personal meaning (Cox, 1989). The metaphor facilitates the process of self-exploration, accompanying verbalizations, and a discussion of the sensory or inner experience that may be too difficult to directly explore (Eisner, 1992). In working with children and adolescents, who may not have the verbal language to express themselves through talk therapy, the metaphor is especially powerful; tapping the innate creativity and imagination to explore difficult concepts (Henderson, 1999). Symbolic imagery aids in information processing by providing a concrete representation from abstract thoughts, feelings, and experiences providing conscious control over unconscious processes.



Artmaking can use metaphor to develop symbolic imagery ultimately heightening self-awareness (Lusebrink, 1990).

**Psychology and Animal Symbolism.** The appeal of animals has resulted in the widespread use of them as symbols, icons, and representations throughout history. The symbolic meanings of animals has been central in folklore, anthropology, history, and psychology, as well as, human-animal studies for many years (Myers, 2002). There are many prominent examples of symbolic use of animal images in American culture, such as the bald eagle as the symbol for freedom (Campbell, 1983). The close relationship between man and animal began at the dawn of history with the early domestication of animals, such as, cows, sheep, goats, and dogs as they also emerged through imagery and artifacts (Edwards, 2011). Many sacred texts from a variety of world cultures feature animals to illustrate various inter and intrapersonal concepts tying them to human rituals embedded with divine purpose and meaning (Edwards, 2011). Animal symbology is prevalent across cultures, religions, ritualistic practices, and philosophies. For the focus of this study, animal imagery, symbolism, and metaphor will be explored through the lens of psychology.

Freud was foundational in the focus of animal symbolism in the human experience. He focused his attention on the meaning of dream animals, and although they are unique to the individual who dreams them, these animals are understood through the Freudian perspective.

Freudian dream analysis states that dreams are wish-fulfillments and the animal symbols in dreams are associations with forbidden desired objects, usually of sexual nature that serve to help fulfill the wish. According to Freud (1931):

...wild beasts are as a rule employed by the dream world to represent passionate impulses of which the dreamer is afraid, whether they are his own or those of other persons. It then needs only a slight displacement for the wild beasts to come to represent the people who are possessed by these passions. We have not far to go from there to cases in which dreaded father is represented by a beast of prey or a dog or wild horse—a form of representation recalling totemism (p.431).

Freudian theory (1931) maintains that the dream animal is a symbol that protects the ego against repressed unconscious instincts and id forces representing a regression to childhood pre-logical thought, or pictorial thought. The symbol thus represents a substitution for the desired object and constitutes a distortion of reality because the animal in dreams and fantasy has no reality of its own (Freud, 1931).

Along with dream animals, Freud expounded upon animal symbolism through his work on totemism. Freud's interpretation of totemism, often seen in the practices of native cultures, was that the totem animal represents a substitution for the father and that this is the reason for the taboo killing of the totem animal often times ritualistically and followed by a holiday for mourning (1946). He describes this as symbolic of man's secret desire to displace his father and win his mother in the Oedipal conflict (1946). The totem, or power animal, is an animal spirit that one calls upon for its special powers and survival skills (Carson, 2011). This animal is with an individual from the time of birth and is chosen by the spirit. It is a reflection of the self, representative of an individual's qualities and attributes. The spirit animal acts as a guide that passes along knowledge for survival when life presents challenges (Carson, 2011). Freud described the guardian spirit animals of totemic cultures as projections of emotional impulses

(1946). “Primitive man” projects his psyche outward and then discovers his inner process outside of himself in a world he makes animistic (p.119-129).

In *Totem and Taboo* (1946), Freud compares children’s relationship to animals with totemic cultures’ involvement with animal spirits. Freud reports that civilized man, out of a sense of pride, draws an explicit boundary between his own nature and the nature of animals. Man sees himself as superior to animals, however children view animals as equal. Similar to the view of the child, a totemic perspective also sees no differentiation between animal and man. Freud (1928) noted that children in particular equate themselves with animals because of their more “primitive” nature, which comprises of aggressive, excretory, social, and general body concerns.

The relation of the child to animals has much in common with that of primitive man. The child does not yet show any trace of pride which afterwards moves the adult civilized man to set a sharp dividing line between his own nature and that of all other animals. The child unhesitatingly attributes full equality to animals; he probably feels himself more closely related to the animals than the undoubtedly mysterious adult, in the freedom with which he acknowledges his needs (Freud, 1928, p. 7).

Jungian theory offers no singular viewpoint on animal symbolism but rather refers back to the structure of the human psyche. Jung (1976) stated “all the lions, bulls, dogs, and snakes that populate our dreams represent an undifferentiated and as yet untamed libido” (p. 328). Jung called this untamed libido the anthropoid psyche, one he felt would not fit into rational modern culture and constantly draws men back to primitive savagery (p, 328-329). Whereas Freud’s interpretation of libido referred to psychic and emotional energy associated with instinctual biological drives, sexual desires, and the manifestation of sexual drives, Jung described the libido as psychic energy (Jung, 1976). Fundamental to Jung’s concept of libido are the phenomena of

progression and regression. In order to achieve self-realization and create balance within the self, Jung believed people must adapt to both their external and internal worlds (1976). Progression involves adaptation to the outside world and the forward flow of psychic energy, whereas regression refers to adaptation to the inner world and the backward flow of psychic energy (Jung, 1976).

Jung's view on animal imagery in childhood parallels Freud, agreeing that children do not make a clear delineation between self and animal because children do not distinguish between the will of their parents and their own instincts (1976). For children, animal images may represent parental attributes such as the father appearing as a lion or bull, and mother as a deer or cow (Jung, 1976). For all ages the conscious attitude of the mind determines the context in which the animal symbols appear (Jung, 1976). A negative state of mind may lead to the appearance of dangerous or frightening animal symbols; on the other hand, if the state of mind is positive animal images may appear as helpful or friendly as in myths and fairytales (Jung, 1976). The compensatory nature of dreams allows for animal imagery to emerge that is in direct opposition to the conscious experience of the other (p. 181).

Jung (1964) believed animals were both symbols and archetypes, often representing the primitive instincts of the shadow. Jung expands his notion of animals as symbols to include the archetype of "the Great Mother" because the unconscious is maternal in nature and he found that the bear so often represents the mother in dreams (Jung, 1976). The Great Mother archetype contains all animals and can be represented in rituals and storytelling through the sacrificial killing or the hero who slays the animal and then clothes himself to gain great power (Jung, 1976) The Great Mother may appear in dreams, stories, or myths as destructive, terrible, and

devouring in the guise of terrifying wild animals or demonstrate her positive maternal qualities in the form of a helpful nurturing animal (Jung, 1976).

The archetype of the Self is also often symbolized as an animal representative of his instinctive nature encompassing the distinctive traits and abilities which are characteristic of each species. Habitats, dwellings, and behaviors are all unique and they are instinctually attuned to the cadences of nature and they influence and are affected by their environment with a harmony that Jung believed parallels the activities of the “Self” (Von Franz, 1964, p. 207). Animals are able to fulfill its purpose naturally and without opposition, unlike man who pits his ego against his creator. Therefore, the animal can be an ideal symbol of the Self, one that represents harmony and integration (Jung, 1959).

Jaffee (1964) emphasized the importance of animal symbolism in religion and art. She points to the deeper meaning of animals as symbols of instinct and the importance of obedience to the laws of nature. Although humans are often alienated from their instincts, it is these instincts that are the foundation of human nature (Jaffee, 1964). Man does not always realize the power and violence of instinctual drives in the unconscious and is at times overwhelmed with the “autonomous emotions erupting from the unconscious” (Jaffe, 1964, p. 237).

Animal symbolism exists to more clearly convey a concept for a specific purpose. Animal symbolism is often based on a combination of both observable traits of the animal, such as strength and speed, and the human-perceived qualities of the animals’ character (Edwards, 2011). The animal is anthropomorphized as a reflection of human nature, either individually or collectively for a specific culture (Edwards, 2011). Symbolizing the self as an animal can be a powerful statement. It not only says something about experienced qualities of the self, but also about one’s felt connection-or rejection of any connection- to the animal symbol (Myers, 2002).

Animals offer us a way to understand our origins and ourselves (De Vos, 1986). By relating to the image of an animal, one relates to the animal's significant characteristics (De Vos, 1986). These characteristics reflect aspects of the self that one takes pride in, hopes for, or mourns (De Vos, 1986). Levi Strauss believed that animals are rich and flexible symbols or metaphors because they are like us in many ways, yet not like us in others; the similarity and otherness helps to classify what it means to be human (Arluke, 2010).

Cultural constructions of animals are useful classificatory devices. Animals help to reveal the conceptions of social order while unmasking expectations, hopes, fears, and hatreds of fellow humans and modern life (Arluke, 2010). Ascribing human traits to animals makes it easy to stereotype them: wolves are evil, dogs are loyal, and owls are wise (Arluke, 2010). Some of these stereotypes are exaggerations of reality, while others are based on mythology.

It is hypothesized that the selection of an animal image can assist children, adolescents, or adults in integrating a sense of self, and developing a vision for themselves (Henderson, 1999). Any level of resonance with an animal image has the potential to enhance the counseling process. When an animal image is selected and discussed, some aspect of the person may be revealed in the quest for self-understanding (Henderson, 1999). For a client who is experiencing intense emotion, the externalization of those feelings onto an animal image can help to facilitate dialogue. For a client who is experiencing disconnect from their emotions, animal imagery can foster and inspire vitality. For a client troubled by low self-esteem, an animal image can resonate with a dormant sense of personal power (Henderson, 1999). Animal imagery can be used in therapy to encourage exploration of affect or by helping clients externalize and normalize painful feelings (Kaplan, 1979). Estes (1992) offered an example of incorporating a kindred animal spirit into a sense of self:

...healthy wolves and healthy women share certain psychic characteristics: keen sensing, playful spirit, and a heightened capacity for devotion. Wolves and women are relational by nature, inquiring, possessed of great endurance and strength. They are deeply intuitive, intensely concerned with their young, their mate, and their pack. They are experienced in adapting to constantly changing circumstances; they are fiercely stalwart and very brave. (p.4).

In addition to animal imagery as a means of understanding self, animals can be a way to understand relationships between individuals. This is noted in the study of Case (2005) who worked with children who were removed from the living environments and placed in an assessment center. Case (2005) observed that at times the children regressed into animal behavior. The children often came from dysfunctional family environments, where they were responsible for self-parenting, and many were responsible for the care of younger siblings and were exposed to neglect, and emotional, physical, and sexual abuse. When these children were received into care and the burdens of responsibilities were lifted, one of the ways the children would react was to regress to a younger age. Other children, Case noted, would behave like animals, taking on traits of that animal. Case (2005) observed that the behavior was not “playful” but driven by an inner need. Case stated that this behavior “seemed to appear when the strain of being human was too much,” (2005, p. 95). Case hypothesized that the children might regress into animals when human relationships have failed in some way. It is suggested that a child may present themselves as an animal as a means of communicating with an adult when attempts to communicate have failed. In addition to communication, the child may be trying to elicit love or care, attain special attention and avoid rejection, suffering, and dependence.

## CHAPTER VI: RESULTS

Through the implementation of an integrative systematic literature review historical and psychoanalytic research on animal imagery was researched to support the use and interpretation of the Animal Kinetic Family Drawing with adolescent intrafamilial sex offenders. The data collected gleaned important information in regards to the needs of this population, as well as helped to provide support for the structure and content of the AKFD.

The major findings from Ackerman, Persons, and Gerber indicated that the needs of this population include: remediating social skills, modifying deviant sexual arousal, improving affect management, increasing empathy and self-esteem, promoting impulse control, and preventing relapse, as well as the need for identity, security, freedom, and relaxation (Ackerman, 1992; Gerber, 1994; and Persons, 2009). Ackerman (1992) concluded that, when used in conjunction with conventional therapy, art therapy can help to improve self-esteem, build assertiveness, and promote pro-social behavior with this population. Gerber (1994) found through his work with adolescent sex offenders, that art therapy can provide a concrete form for internal processes that help the individual gain perspective and promote therapeutic change. Building upon Gerber's findings, Persons (2009) found that art therapy is more engaging for this population and they exhibit less resistance.



Table 1.1. Studies of Art Therapy with Sex Offenders

Theorist	Study	Results
Ackerman (1992)	A-B-A single case study design with incarcerated pedophile	In conjunction with conventional treatment programs, art therapy can be used as a means of improving self-esteem, strengthening self-identity, and encouraging pro-social behavior.
Gerber (1994)	Longitudinal study researching effectiveness of art therapy with adolescent sexual offenders	Art can be used to evoke affect; give concrete representation for internal processes and view from a safe distance to gain perspective for therapeutic change; provides vehicle for reintegration and deter relapse
Persons (2009)	Phenomenological study with 46 incarcerated adolescent males examining how art therapy addressed psychological needs of self-selected art productions.	Found eight common themes of need in the artwork of these offenders; Results showed the adolescents' perceptions of what was most helpful about art therapy; art therapy was more engaging with these clients than typical treatment approaches, resulting in them becoming more involved in therapy and exhibiting less resistance.

There have been few formal studies conducted that looked at the reliability and validity of the AKFD. Niesenbaum Jones (1985) is the only published study reviewing the basis of the AKFD and she found that the AKFD was useful in studying family structure, dynamics, and relationships through the view of the child. Niesenbaum Jones (1985) also found that the use of animal metaphor reduced anxiety experienced in the child. Research showed that the AKFD was developed from the Kinetic family drawing. From this information, it was found that the structure of the directive, as well as material choice, for the AKFD is the same as those given in the KFD.

Table 2.1 Reliability Studies of the KFD

Theorist	Study	Results
Mostkoff & Lazarus (1983)	Comparative analysis study to investigate an objective scoring system in terms of interrater and test-retest reliability. Sample consisted of 50 elementary students.	Results of the study indicated a high interrater reliability. KFD is a reliable method when a clear objective scoring system is used
Cummings (1980)	Evaluated scorings systems developed by O'Brien & Patton (1974), McPhee & Wegner (1976), and Meyers (1978). Purpose of study was to assess test-retest stability of the KFD and to observe differences among the drawings of children diagnosed with behavior disorders, children diagnosed with learning disabilities, and children without any diagnoses.	High interrater reliability was achieved for each of the three scoring methods but inconsistent findings for test-retest. Found KFD is a reliable method when used in addition to structured and objective scoring method.

Table 2.1 provides the results of the reliability studies conducted for the KFD. There were difficulties in comparison of the reliability of the studies, including test-retest due to the variations in scoring systems used. Raskin and Pitcher Baker (1977) and Mostkoff and Lazarus (1983) found that the KFD is a reliable tool when used in addition to a well-structured and objective scoring method.

Table 3.1 Validity Studies of the KFD

Theorist	Study	Results
Sayed & Leaverton (1974)	Studied validity of KFD in revealing the family dynamics related to children with diabetes. Consisted of 52 children.	Findings indicated valid instrument in studying family dynamics.
McGregor (1978)	Comparative analysis; Three treatment groups 157 children ranging in ages 5 to 13 consisting of children with conduct related behaviors, anxiety, and control group	Concluded KFD was not valid instrument in discriminating between “normal” and clinically labeled children. Recommended be used to address behavioral issues that may be significant to the child
Schornstein & Derr (1978)	Studied the use of the KFD in therapy with abused children and their parents.	Provided information about how parents viewed abused children and helped clinicians identify children in danger.
Younger (1982)	Studied the use of the KFD in psychopathology of 60 males between the ages of 10 and 14	Best used to generate clinical impressions and not to diagnose family dynamics.
German (1986)	Studied the personality, self-esteem, and family orientation of female adolescent incest victims utilizing the KFD. The sample consisted of 40 females between the ages of 12 to 18.	Found that the KFD was especially useful in exploring feelings of sexual abuse victims.

The literature review indicated that there was little published literature on the KFD as a valid diagnostic tool .Validity was also found to be inconsistent based off of variations in therapeutic populations studied. Table 3.1 shows the major findings from various researchers studying at the validity of the KFD. Findings for the reliability and validity studies of the KFD did indicate that the KFD is a valid and reliable assessment for understanding child development while assessing family dynamics, interpersonal relations, and self-concept.

Table 4.1 Theorists beliefs on Symbolism and Animal Symbolism

Theorist	Symbolism	Animal Symbolism
Freud	Dreamwork; manifest and latent content; wish fulfillment; emphasized importance of external influences	Dream animals; wish-fulfillment; Totemism; Children equate selves to animals
Jung	Collective unconscious; Universal symbols; symbols are mediators between conscious and unconscious; archetypes; theory of opposites and complementary or compensatory	Animals both symbols and archetypes; untamed libido and psychic energy; animal images represent parental attributes
Beres (1968)	Built on ideas of Freud and Jung; symbols is not present at birth, but develops alongside ego functions; symbols as mental representations; pathology of symbolic process in retarded ego development, schizophrenia, and organic brain disease	N/A
Furth (1988)	Built upon Jung's idea of complexes, as well as his idea of complementary or compensatory	N/A
De Vos (1986)	N/A	Animals offer us way to understand origins and self; relating to image of animals, relate to inherent characteristics
Henderson (1999)	N/A	Used self-selected animal images in therapy to promote self-esteem and self-understanding; animal imagery can foster vitality and creativity; resonate with dormant sense of personal power; used to help clients explore affect by externalizing and normalizing painful emotions
Case (2005)	N/A	Worked with children removed from parental care; Found, at times, children regressed into animal behavior; Animals can be way of understanding relationships; children often behave like animals to communicate express needs with adults
Edwards (2011)	N/A	Animal symbolism exist to convey specific purpose; animal symbolism based on combination of observable traits and human-perceived qualities

Table 4.1 displays the findings of the literature review of various theorists' beliefs on symbolism and animal symbolism. The findings suggested that the basis of symbolic understanding began with Freud and dream analysis. Jung built upon the ideas of Freud, adding a collective, archetypal component to understanding symbols. Furth added to the interpretation of Jung's theory of opposition, stating that opposition provides balance, allowing the symbols to become a healing agent. In contrast, Beres (1968) differed from the theories of Freud and Jung

by stating that the symbolic process does not present at birth, but instead develops alongside ego functions, becoming less concrete and more abstract. The data collected showed that the use of metaphor with children and adolescents is useful in self-exploration, heightening self-awareness, promoting creativity, and providing concrete form for abstract thoughts, feelings, and experiences when verbalizations are difficult (Lusebrink, 1990; Eisner, 1992; and Henderson, 1999).

Animals are universally represented across many facets of culture from literature, religion, government, history, anthropology, and psychology. Man and animal have long shared a close relationship which has resulted in an interconnectedness that anthropomorphizes animal characteristics. The findings suggest that the anthropomorphizing of animals has contributed to the embodiment and projection of self. De Vos (1986) stated that animals provide a way of understanding human origins and the self. Edwards (2011) found that animal symbolism is comprised of the observable traits of the animal and the human-perceived characteristics.

Freud (1931) built a foundation of understanding animal symbolism through the use of dream analysis, stating that the dream animal helps to protect the ego against repressed unconscious instincts and id forces. Freud also touched on the theme of totemism, describing totem animals as projections of emotional impulses (1946). Jung was in agreement with Freud on his belief that children saw no distinction or hierarchy between self and animal, and that animal images may represent parental attributes (Jung, 1976).

Jung further expounded on the use of animal symbolism, believing animals are both symbolic and archetypal (1964). Jung focused on the archetype of the Great Mother and the Self in relation to animal symbolism. Jung describes animal symbolism and archetypes as being both complementary and compensatory.

Table 5.1 Interpretive Elements of the KFD and AKFD

<b>Theorist</b>	<b>Study</b>	<b>Results</b>
Burns & Kaufman (1970)	Created Kinetic Family drawing in 1970. Developed to understand family dynamics and self-concept of the child within the family by adding a kinetic component.	5 separate categories for interpretation: action of and between figures, figure characteristics; position, distance, barriers; style; and symbols. Also assessed tone, quality, actions, emphases, interaction and activities of figures, and evaluate objects in drawing.
Mostkoff & Lazarus (1983)	Comparative analysis study to investigate an objective scoring system in terms of interrater and test-retest reliability. Sample consisted 50 elementary students.	20 criteria for interpretation of KFD: number of people in family, self in picture, relative size of self in relation to other figures, one same symbol, style, evasions, one same actions of an individual, one same action between figures, arm extensions, elevated figures, erasures of whole body parts of other figures, barriers, same shortest figure, same tallest figure, self next to one same figure, drawings on back of page. Also looked at omission of self.
Brem-Graser (1957)	Created projective assessment drawing assessment Familie in Tiernen, or Family in Animals, to assess family structure, dynamics, and relationships through experience of the child.	Measured family relationships in terms of security, power, and contact experience. Variables assessed: order of animals, size of animals, same or different animals (family togetherness, grouping of animal family, spatial distances between animals, expression of animals, and relationship between animals (environmental).
Niesenbaum-Jones (1985)	Created AKFD and compared use with KFD as diagnostic tool to assess how parental divorce affects self-concept in latency children. Scores for KFD and AKFD were obtained using method devised by Elin and Nucho (1979).	Variables assessed in AKFD: relationship between self figure and mother figure, omission of figures, barriers, and interactions between self and mother figure. Criteria used to assess mother-child interaction were action, hands, access and affect.

Table 5.1 displays the criteria various theorists used to interpret the results of the KFD or AKFD. Each is based off of the initial scoring system used by Burns and Kaufman (1970). Researchers can integrate these ideas and the results of this study to begin to develop an official guide in scoring and interpreting the AKFD.

## CHAPTER V: DISCUSSION

The id is the primitive and instinctive component of personality that consists of the biological drives, including sex and aggression (Freud, 1923). The id is the impulsive and unconscious part of the psyche which responds directly and immediately to instincts and seeking pleasure (Freud, 1923). Freud (1946) states that children relate more similarly to animals than they do human adults because both children and animals think and behave more primitively. By this understanding of the unconscious and the information gleaned on adolescent intrafamilial sexual offenders and animal symbolism, one can draw conclusions that the use of animal metaphor might be particularly beneficial with this population by meeting them at a level in which their psyche is currently operating.

Gerber (1994) noted that this population evaded discussions through minimizing, or justifying feeling and behaviors. This population frequently demonstrates a disconnect from internal processes using more primitive defensive functions such as avoiding, denial, regression, or acting out (McWilliams, 1994). Children often use more primitive defensive functioning, as this is what is first learned in early infancy to defend against potential stressors. Bowlby (1969) reports that primitive defense mechanisms are often adopted whenever mutuality is missing in interactions with caregivers. These early defenses enable the infant to preserve an emotional connection with the caregiver. According to Bowlby (1969), a child would do anything to preserve this connection, often sacrificing their own needs. When secure attachment cannot be established with at least one caregiver, defenses will unconsciously adapt themselves to preserve this connection (Bowlby, 1969). The inability to develop mature defensive functioning or to understand when not to be defensive reduces flexibility to change and interferes with the

capacity to connect with others and develop healthy relationships. The use of metaphor circumvents these defenses by allowing the projection of unconscious feelings, thoughts, or desires onto a concrete form, giving reflective distance that might encourage therapeutic discussion for change.

Gerber (1994) found that adolescent sex offenders are often disconnected from their emotions, and that a reconnection is necessary for the completion of treatment and the development of empathy. Henderson (1999) reports that the application of animal imagery in therapy can encourage affect by externalizing or normalizing feelings that are difficult to express or discuss. Projecting onto or through animals allows the expression of the inexpressible (Arluke, 2010). For example, the use of an animal simile can encourage exploration of complex affective states, such as, “would you say you feel as angry as a hornet?” The animal image can be used as an affective tool, facilitating the exploration of positive and/or painful or unmanageable feelings, productively redirecting emotional impulses (Henderson, 1999). The use of metaphor helps to stabilize an idea or image, beginning to facilitate dialogue throughout the therapeutic process.

Persons (2009) noted that the need for identity was a reoccurring theme in the artwork of adolescent sex offenders. Metaphor can help to facilitate the process of self-exploration. Animals offer us a way to understand ourselves and human nature. The traits associated with the animal image can be indicative of how the adolescent views himself or others, including positive or negative characteristics. The animal image chosen can be a platform for discussing strengths within the individual. By using the metaphor of an animal, clinicians can begin to interpret how the adolescent views himself, relationship to others, and his environment.



The original instructions for the Kinetic Family Drawing could lead to heightened levels of anxiety possibly leading them to avoid or minimize the task. The initial instructions ask the participant to draw a scene depicting everyone in their family engaging in some sort of activity. This directive does not specify who is to be included in the family, instead leaving it to the discretion of the participant. This can be overwhelming for someone who may have a large family or anxiety provoking for someone who may not have many identifiable family supports. This could also be a trigger for someone who may have a history of trauma involving a family member, such as sexual or physical abuse.

The original instructions also asks that the administrator leave the room while the participant is completing the task. This instruction is absent from the requirements for the use and administration of the AKFD. For this population, the need for the administrator to remain in the room is important to help maintain a level of security and safety. Remaining in the room allows the researcher the opportunity to observe the process during the completion of the directive. This is important in being able to more fully understand the process and experience for the child.

Introducing the instruction of drawing animals instead of people allows enough reflective distance from the subject to begin to explore family dynamics and relations. Talking through the animals allows for the use of depersonalized language. Instead of using first person language, such as “my” or “I,” the participant can project their thoughts and feelings on to the animal, such as, “this animal feels this way” or “this animal does not get along with the mother animal.” As Ryan, Leversee, and Lane (2010) noted, there are many variations in the types of family structures. For most of these adolescents, there is no true definition of family, as a traditional family structure is unfamiliar. With animals, the family structure is more concrete and less

susceptible to variations based on biological and evolutionary predispositions. It also allows for fantastical or imaginary thinking to be utilized.

Animals can also be used to reveal conceptions of social order and hierarchy. This is particularly important when looking at family dynamics with this population because family roles may be reversed or not clearly defined. Ryan, Leverage, and Lane (2010) noted that there are five common types of family structures that are characteristic of the family of intrafamilial sex offenders. Some of these included family structures where the environment was rigid and controlling. Other family structures included dynamics where the child was self-parenting and there was a lack of supervision or boundaries. One might begin to understand the child's perception of self and family roles through the hierarchy of animals by means of the food chain. For example, in a coercive family an AKFD might reflect the parents as animals that are a possible threat in comparison to the animal reflective of the child.

### **Interpretive Elements of the AKFD**

As there is no official scoring system, the best way to begin to interpret the AKFD is scientifically and biologically. By understanding the animal role as it behaves in nature helps to reduce cultural bias and interpretation. An animal as it is viewed in Native American culture would be different than the interpretation of an animal from an African tribe. If a child depicts one of the family members as a mythological or extinct animal, it is best to ask the child to provide a context for the animal. When looking at the AKFD, the researcher can understand the animal through its observable traits, as well as, human perceived characteristics.

**Animal Relationships.** When interpreting the AKFD with this population, the researcher can begin to look at relatedness between animals and how the specific animals react to one

another in nature. Brem-Graser (1957) interpreted the Familie in Tiernen through family relationships in terms of security, power, and contact experience. This is particularly important when looking at the AKFD of adolescent intrafamilial sex offenders because there is often little to no sense of security for these children within family relationships. Often these adolescents act out because of the power struggles or a lack of control within the family dynamics. Looking at the family contact experience of the child is the most important criteria in understanding the child's perception of family dynamics and relationships.

One of the criteria used to evaluate KFD drawings in a study conducted by Mostkoff and Lazarus (1983) looked at sameness of actions between figures. In interpreting the AKFD, the researcher could look at sameness of action, as well as sameness of animal, observing if there are any two animals alike, and whether or not the animals complement or contrast one another. For example, the personalities of animals that are historically at odds with one another include cat and dog and cat and mouse.

In interpreting the relationship and dynamics between family members depicted in the AKFD, the researcher can relate these back to the relationships held in nature. Animals can have many roles in nature that help them to survive. There is the dynamic of predator and prey, as well as some animals that share a symbiotic relationship. Relating back to the natural relationships of animals, the researcher can begin to understand the perceived relationships between the family members of the child and note how these aid or hinder the family's survival.

**Use of space.** The use of space, barriers, position, and distance were interpretive elements identified by Burns and Kaufman (1970) for the KFD. To assess this within the AKFD, one might look at the animals in relation to how they are laid out on the page, noting which animals are closest to one another and which are far away or segregated. The researcher might

also observe which animals are facing toward or away from one another, and are there any barriers between animals. This could be used to help identify the child's perception of family relationships and supports.

The researcher might also observe the size of the animals in relation to one another and note whether they are true to nature. For instance, a guppy would not be larger than a shark. It would also be important to note if the animal itself is true to size. If the child identified as an elephant, but the elephant is equal in size to a lion, one might begin to understand the child's perception of his importance in the family.

**Environments.** Animals are often unique to the environment in which they live. When interpreting the AKFD, it is important to note the environment depicted in the assessment. Possible questions to ask as the researcher would be: would all of the animals survive if they were sharing the same environment? Are any of the animals drastically out of their natural environments, such as a dolphin in the Sahara? Is the environment supportive for the animals in terms of shelter, food, and waters sources? Citing Jung, Von Franz (1964) believed that habitats, dwellings, and behavior are all unique to the animal, and are intrinsically in concurrence with nature. Animals and people are influenced and affected by their environments.

In looking at an AKFD completed by someone from this population, the researcher could look at the stability of the environment, noting any environmental threats, such as tornadoes or droughts. Intrafamilial sexual offenders often are raised in turbulent environments. Children of such environments may turn to one other for comfort, nurturance, and support which could lead to victimization (Dunn & McGuire, 1992).

Utilizing the criteria for interpreting the KFD and AKFD laid out by Brem-Grasser (1957), Burns and Kaufman (1970), Mostkoff and Lazarus (1983), and Niesenbaum-Jones (1986), as well as, the ideas discussed in this study, future studies can use these as a guide for developing an official scoring and interpreting manual for the AKFD. Criteria to consider when interpreting the AKFD include: action of and between animals, animal characteristics, barriers, style, symbols, order of animals, size of animals, omission or erasures of animal parts, same or different animals, spatial distances between animals, position of animals, expression of animals, stability of environment, and relationship between animals.

### **Limitations of the Study**

There are limitations present in this study as well as in the potential implementation of the AKFD. The literature found was analyzed by the researcher, so there is potential for bias. This bias was addressed through a conscious attempt to include all relevant information and consider all points-of-view that were presented in the literature.

This study only examined symbolism, metaphor, and understanding of animal symbolism through a psychoanalytic lens. Cultural understandings were left out to reduce further complexity of the study. Focusing on research from a psychological viewpoint helped to create an initial guide for interpreting the AKFD.

A delimitation of the study was the lack of information available on the reliability, validity, and implementation of the AKFD. The lack of published information created difficulties in understanding the historical use of the AKFD and how it might relate to the use with this population. Delimitations also included the lack of an objective scoring guide for the KFD and AKFD.

It should be noted that this work is theoretical and the suggestions for interpretation of the AKFD have not been implemented in a clinical setting. These suggestions are not to be considered all-inclusive and may be subject to bias. The suggestions can be used to begin to build a framework for understanding the use of the AKFD, specifically with this population.

## CHAPTER VI: CONCLUSIONS AND RECOMMENDATIONS

Through the implementation of an integrative systematic literature review historical and psychoanalytic research on animal imagery was researched to support the use and interpretation of the Animal Kinetic Family Drawing with adolescent intrafamilial sex offenders. Findings supportive of the implementation of the AKFD with this population indicated that the use of metaphor is a way to begin self-exploration through self-selected imagery embedded with personal meaning (Cox, 1989). Metaphor helps to give concrete representations to abstract thought. This is particularly important with this population, as Gerber (1994) indicated that this population is often disconnected from their emotions. Findings by Henderson (1999) supports the use of the AKFD with this population by stating that animal imagery can be used as an affective tool to discuss complex emotions.

The revealing quality of the KFD can arouse anxiety in children and adolescents who have experienced family disruption and dysfunction (Niesenbaum, 1985). Findings showed that that the AKFD may be less threatening and more revealing of unconscious material than the KFD and provide more emotional distance due to the use of metaphor (Nisenbaum, 1985). The AKFD is less personalized therefore it may be less anxiety provoking for those that come from dysfunctional family backgrounds.

The findings of this study helped to provide a basis for understanding the interpretation of the AKFD. Researchers can begin to view the AKFD through a psychoanalytic lens and interpret results from a biological and evolutionary perspective. Findings helped to provide a guide for

questions the researcher might ask to help interpret the drawing in order to understand self-concept and interpersonal relationships between family members.

### **Implications for Future Research**

The research findings conclude the need for the use of the AKFD as a way of understanding family dynamics with this population through the use of metaphor. The findings helped to understand the importance of metaphor and animal symbolism with this population and why the AKFD might be more beneficial than the traditional KFD.

Through the psychological understanding of animal symbolism, the results helped to provide a guide for the interpretation of the AKFD. It is hoped that future studies, through both qualitative and quantitative methods, will help to create the basis for the development of a rating manual and that these studies will begin to build a foundation for the use and implementation of the AKFD, assessing both its reliability and validity. Possible studies may include a comparative analysis study, comparing the use of the KFD and AKFD with this population, utilizing the Formal Elements Art Therapy Scale (FEATS) as an objective scoring guide for interpreting the drawings until an official AKFD guide is developed. More studies need to be conducted on the reliability and validity of the AKFD to build a solid foundation for its use as an assessment tool for studying family dynamics and relationships.

The findings of this literature review intend to provide art therapists and researchers with information to support the use of the AKFD with adolescent intrafamilial sex offenders as a tool for understanding family dynamics through the use of metaphor. Furthermore, the findings of this study might provide insight into the field of art therapy, implications for working with this population, informing treatment goals and directives, and further support the use of the AKFD as



a beneficial assessment to explore family dynamics with this population. Providing a space for these individuals to explore the formative relationships and how those have affected their choices can help in working through treatment goals.

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